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The Big Sleepwalk — Dan Arioli

stretches credibility

Cuts needed

SHINING TIME STATION

"THE BIG SLEEPWALK"

BY

DON ARIOLI

From characters and storylines created by
Britt Allcroft and Rick Siggelkow

SECOND DRAFT - NOT FINAL
AUGUST 5, 1992

SCENE 1
(MAINSET)

(OPEN IN AN AREA NEAR MR. C.'S SWITCH HOUSE. KARA, DAN AND BECKY ARE BUSY FILLING SALT AND PEPPER SHAKERS. THERE ARE MANY EMPTY, LIDLESS SHAKERS WAITING TO BE FILLED. KARA IS SPOONING SALT FROM A BAG IN HER EFFORT TO FILL A SHAKER. IT IS SLOW, INEFFICIENT WORK BY THE LOOKS OF IT. BECKY IS MAKING A SIMILAR MESS BY TRYING TO POUR SALT DIRECTLY FROM A TWO-POUND BAG INTO A SHAKER. DAN IS TRYING HIS BEST TO USE AN IMPROVISED STRAW TO ASSIST HIM IN THE FILLING CHORE. THIS ALSO PROVES MESSY)

KARA:

I never knew that the
Midnight Express used so
many salt shakers.

BECKY:

It has more than one
dining car, you know.

KARA:

I wish I could go on the
Midnight Express.

DAN:

I took it once with my
granna.

KARA:

Was it fun?

DAN:

I...I think so.

BECKY:

You THINK so? Were you a
baby?—

Do you remember? 

SCENE 1 (CONT'D)

DAN:

No. I was asleep.

(THE GIRLS GIVE HIM A LOOK)

BECKY:

Stacy needs these shakers
filled before midnight.

KARA:

She's so lucky! Billy,
too. I wish I could stay
up for the Midnight
Express.

DAN:

I'm only allowed to stay
up THAT late on New
Year's Eve.

BECKY:

Well, we HAVE to get them
all filled before we go
home. You heard Stacy.

KARA:

Maybe if we don't,
they'll HAVE to let us
stay.

DAN:

YEAH!

BECKY:

You know they won't.
Stacy and Billy will have
to do it.

KARA:

But they're too busy, I
know.

What I remember is the train
going clinkety, clack clinkety, clack
clinkety clack — and I fell asleep.
But I did dream about the midnight express
that night.

SCENE 1 (CONT'D))

DAN:

Especially Billy. He's going to take over as engineer when the Midnight Express comes!

KARA:

We can't let them down.

DAN:

I'm going as fast as I can. OOPS!

(IN HIS HASTE, DAN SPILLS A PILE OF SALT OVER THE SHAKERS AND ONTO THE TABLE. THE GIRLS LAUGH [SYMPATHETICALLY] AND HELP CLEAN UP)

(DAN LOOKS CRESTFALLEN)

BECKY:

Why don't we do it together? Kara, you hold the paper, I'll hold the shakers and Dan will pour the salt.

(THEY ALL BRIGHTEN AT THIS AND GET INTO POSITION AS BECKY CONTINUES:)

As soon as a shaker is full, *I'll stop the salt!*

*... say - "Whoa" - and
a little more dramatic*

(THE TEAMWORK EFFORT IS A SUCCESS!)

DAN:

We'll be finished in no time!

(MR. C. APPEARS. HE IS WEARING A PAJAMA-SPACE SUIT WITH SMALL FEATHER PROPELLERS ATTACHED TO HIS BACK AND "HELMET." A "ZZZZ" MOTIF IS WORKED INTO THE SUIT'S DESIGN. ON HIS FEET ARE LARGE, FLUFFY BOOTS. HE HAS A DUFFEL-TYPE BAG NEXT TO HIM AND IS EXAMINING WHAT LOOKS LIKE A ROAD MAP)

SCENE 1 (CONT'D)

MR. C:

So, as long as I keep the Big Dipper to my right, I won't get lost.

DAN:

Mister Conductor?

KARA:

Why are you dressed like THAT?

BECKY:

Are you going to a costume party?

MR. C:

Costume? This is a UNIFORM. I have a new job.

BECKY:

You're LEAVING?

DAN:

WHY, Mr. Conductor?

KARA:

Did you get transferred?

MR. C:

Calm down, now... Mustn't get too excited before bedtime. I'll only be gone for about forty winks. You see: I'm a member of The Sandman Sleepy-Time Volunteers. And tonight, it's MY turn to help Mr. Sandman.



link to Puppet Show
where Sandman is shown.

CHILDREN:

You ARE?? Really?

SCENE 1 (CONT'D)

DAN:

And... THAT'S your uniform?

MR. C:

Oh, absolutely. I'll be traveling at Blinkspeed. Now... Let's see... I have my map of the Indian Valley Snore Zone (this is MY area). Now where did I put... oh dear... Ah! Here it is! Whew! Mustn't lose the Sleepy Sand.

KARA;

Sleepy Sand!

MR. C:

It's extra-powerful, you see. Us volunteers don't have Mr. Sandman's touch. He can get it right into the corners of eyes, first try. We don't have to worry about that, though. As long as we get it as near to the eyes as possible.

(We) ✓

KARA:

Do you really put SAND in people's eyes?

✓

MR. C:
~~It's not really sand, it's more like dried tears with a pinch of magic mixed in.~~
Oh, sure. Not too much.
Just a smidgen. Or is it a dash?

~~question of negative modeling~~

You don't use
too much

DAN:

What does the Sandman LOOK like?

SCENE 1 (CONT'D)

MR. C:

Oh, well... he's kind of... SANDY looking. His voice is gravelly, of course... and, um...

He has sandy colored hair and a sandy complexion
~~sandy colored hair~~
His voice is rather grainy of course and

BECKY:

My cousin Gerald says there's no such person as the Sandman.

MR. C:

Tsk... tsk... Haven't you ever found SAND in your eyes when you wake up?

KARA:

I have!

BECKY:

Me, too!

DAN:

(DISAPPOINTED)

My Mom always makes me wash it off! away!

MR. C:

You're supposed to. It's only good for eight or ten hours. Most of it disappears. The few grains that you find in the morning are just a reminder that Mister Sandman paid you a visit. And to prove that your cousin Gerald is wrong.

BECKY:

But why SAND?

SCENE 1 (CONT'D)

MR. C:

Oh, this is more than sand. It's Sleepy Sand. Designed especially for putting people to sleep. Why, if we DIDN'T use the Sleepy Sand... oh my; I don't want to think about that.

[have Sleepy Sand to put us to sleep]

DAN:

You mean, we wouldn't go to sleep?

MR. C:

I'm afraid so.

not that's true

DAN:

That would be great
Good! Sleeping is a waste of time.

MR. C:

Time is never wasted when you sleep. Speaking of time, I MUST set off at EXACTLY five winks before Drowsy Time. Timing is everything, you know. A lesson that Henry and James learned the hard way...

SCENE 2

(TTE: "BETTER LATE THAN NEVER")

SCENE 3
(MAINSET)

(THE THOMAS STORY OVER, MR. C. IS LOOKING CLOSELY AT HIS WATCH)

MR. C:

Hmm... Nodding Hour's over in a few winks... time to go soon.

KARA:

You'd better not put ~~sand~~ Sleepy Sand in Stacy's eyes...

DAN:

Or Billy's!

MR. C:

Oh? But they're on my list. You're all on my list.

BECKY:

They have to work all night long. The Midnight Express is stopping here!

MR. C:

Of course! Thank you for reminding me. I'll be sure to ~~avoid~~ them. Well, it's the Snooze Hour and I mustn't be late like the engines on Sodor... Uniform: CHECK! Map: CHECK! Sleepy Sand: hmm... better DOUBLE check.

stay away from

(HE OPENS THE BAG... SNIFFS SUDDENLY AND: SNEEZES! SOME OF THE SLEEPY SAND FLIES INTO HIS EYES. HE RUBS THEM AND HIS MOVEMENTS ARE BECOMING QUITE SLUGGISH ALL OF A SUDDEN)

BECKY:

Oh, no!

SCENE 3 (CONT'D)

MR. C:

(DREAMILY)

Sniff... was it a feather
or was it the weather
that made me sneeze? Oh,
my... My knees...

(MR C. WOBBLIES AROUND SLEEPILY)

DAN:

Mr. Conductor, are you
all right?

KARA:

His eyes are full of
Sleepy Sand!

BECKY:

Mr. Conductor, don't go
to sleep!

MR. C:

Ahh... I love to sleep
without counting sheep...
zzzzzz...

CHILDREN:

Oh no! He's walking in his sleep

(MR. C. BEGINS SLEEPWALKING AND
WALKS ALONG THE RAILING LEDGE,
HUMMING SLEEPILY AND RECITING AND
OCCASIONAL, DREAM-INDUCED NONSENSE
RHYME)

✓

MR. C:

I've told you engines on
Sodor before/Never mix
coal with cream/Your
huffing and puffing/Will
all come to nothing/And
where can you go without
steam?

SCENE 3 (CONT'D)

BECKY;

Kara, let's follow him so he doesn't hurt himself. Dan, you better hide the Sleepy Sand! And finish filling the salt shakers!



DAN:

Right!

(DAN GRABS THE SLEEPY SAND AND PUTS IT INTO ONE OF THE EMPTY SALT SHAKERS. THEN DOES HIS BEST TO GET THE REST FILLED WITH SALT.

KARA AND BECKY FOLLOW MR. C. WHO CONTINUES TO WALK ACROSS THE LEDGE TOWARDS SCHEMER'S ARCADE.

AT ONE POINT, THEY QUICKLY PLACE A PENCIL IN HIS PATH SO THAT HE CAN SAFELY CROSS A GAP)

MR. C:

Tuck them all in, cozy to be now/More blankets, please, we need more for the cow!



Tuck them all in
it's sleepy time now
less the blankets, please
we need more for the cows

KARA:

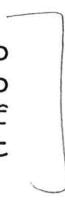
Cow? What's he talking about?

BECKY:

He's asleep!

MR. C:

And the chickens, too
Must get to sleep./Everyone! All of you! Snore please, don't peep!



Chickens in the coop
it's time for you to sleep.
I want to hear you snore
I don't want to hear you peep

KARA:

Oh, no! He's going to fall off!

SCENE 3 (CONT'D)

(MR. C. IS NOW HEADING TOWARDS THE END OF ONE LENGTH OF LEDGE. THE GAP TO THE OTHER LEDGE IS TOO WIDE; HE'S SURE TO FALL OFF. BECKY GRABS A BROOM AND THE GIRLS CAREFULLY PLACE THE BROOM ACROSS THE GAP JUST IN TIME FOR MR. C. TO NAVIGATE SAFELY)

MR. C:

(ACTING OUT)

I followed the tracks.
They headed west./"Toot!
Toot!" I cried. West is
best!/Over hill and over
dale I chugged away with
the evening
mail./"Whooooee!" my
whistle blew. The cars I
pulled were coming,
too!/Chug chug. Huff
puff. I rolled all night
until dawn./And when I
stopped: I heard a yawn.
I yawned a yawn and the
dawn was gone.

Chug chug Huff puff
I rolled until the dawn
and when I finally stopped
I heard a great big yawn

(DURING THE ABOVE, MR. C. IS TURNING EVERY WHICH WAY, KEEPING THE GIRLS BUSY AS THEY PLACE BOOKS, NEWSPAPERS, PENS AND ARMS IN HIS PATH TO KEEP HIM FROM FALLING OFF THE VARIOUS SURFACES)

(AT ONE POINT, WE SEE SCHEMER ENTER FROM THE OTHER SIDE OF THE STATION! THE GIRLS REACT QUICKLY...)

KARA:

Schemer!

BECKY:

Oh no!

(SCHEMER STOPS TO LOOK AROUND AT DAN, WHO IS STILL BUSY FILLING SHAKERS. SCHEMER GIVE A SMALL "SMILE" WHICH SUGGESTS THAT HE HEARTILY APPROVES OF CHILDREN WORKING)

SCENE 3 (CONT'D)

SCHEMER:

Good. Children should be
~~busy~~ and not heard.

listened to but

BECKY:

I have an idea!

(SHE WHISPERS IN KARA'S EAR)

SCHEMER:

Instead of playing with
that broom, you COULD be
sweeping up my arcade.
And polish the jukebox
while you're at it.
Honestly, children today
are so CHILDISH.

(KARA RUSHES OVER TO THE ARCADE
WHILE BECKY DISTRACTS SCHEMER BY
POINTING TO THE FLOOR NEAR HIS
FEET)

BECKY:

Hey, Schemer! Is THAT a
nickel?

SCHEMER:

Nickel? Where? WHERE??
It's MINE! I saw it
first!

(SCHEMER DROPS DOWN ON ALL FOOURS
AND BEGINS LOOKING, JUST IN TIME
AS MR. C. WALKS PAST HIM ON THE
BANISTER)

Where is it? Where is
it? Where's my nickel?

BECKY:

Gee, Schemer... it was
there a minute ago...
maybe it's rolled over
there where Kara is...

SCENE 3 (CONT'D)

SCHEMER:

Very funny. Who ever heard of a nickel rolling up stairs.

KARA:

It's here, Schemer... look.

(SCHEMER TURNS TO LOOK, JUST AS MR. C. WALKS ACROSS HIS BACK AND STEPS SAFELY ONTO THE NEXT BANISTER)

MR. C:

Step lively, folks! The train's about to leave. Hop to it! Run, don't walk! Waddle, don't wiggle! Bop, don't hop! Boogie, don't woogie! All aboard who's coming aboard! Toot, toot! Lift that boot!

why doesn't Schemer hear this clearly?

(SCHEMER MOVES TO HIS KNEES WHILE PULLING A BACK SCRATCHER OUT OF A POCKET AND SCRATCHES HIS BACK. THIS IS MERELY AN EXCUSE FOR HIM TO SNEAKILY ATTEMPT TO SEE THE SOURCE OF THE VOICE HE HEARD)

SCHEMER:

Ahh... nothing like a good scratch... all right... who said that?

(SEEING NO ONE, HE SHRUGS AND GRABS THE NICKEL)

(THEN, SCHEMER STANDS SUDDENLY AND RUBS HIS HANDS, THUS MISSING MR. C., ONCE AGAIN AS HE SLEEPWALKS PAST)

SCENE 3 (CONT'D)

MR. C:

(SINGING SOFTLY)

I'm off to the races with
an engine named Bill./I
wonder who'll win? Well,
one of us will./Whoo
whoo! Chug Chug Chug
Chug etc...)

SCHEMER:

Who said that?

BECKY:

Chug chug!

KARA:

Whoo! Whooo!

SCHEMER:

You kids hear that?

BECKY:

Hear what?

SCHEMER:

That.

KARA:

This? Whooo whooo! That
was me.

SCHEMER:

No. A voice.

BECKY:

Chug chug?

SCENE 3 (CONT'D)

SCHEMER:

I don't like hearing
voices. They give me
~~nightmares~~ and keep me
awake at night]

(SCHEMER MOVES TOP THE JUKEBOX
BRANDISHING HIS NEWLY FOUND NICKEL.
HE CUDDLES UP TO THE BOX AS IF IT
WERE A DEAR FRIEND)

Music will stop those
voices. Nice music.
Soft music. Gentle
music.

SCENE 4
(INT. JUKEBOX)

TITO:

Flattery will get you nowhere, ace! Let's see the color of your nickel.

SCHEMER:

Music to soothe the savage voice. And with my free nickel, I get a free song. Come on, Box... play me something nice.

DIDI:

Aww... we don't want him to lose sleep over those voices.

TEX:

Don't know about you, Rex, but I'm ready to play something nice.

REX:

Nice and slow, or nice and fast?

TITO:

Nobody's playing nothing until I hear that nickel drop!

(SCHEMER GIVES HIS NICKEL A SMALL WAVE GOODBYE, INSERTS IT AND GIVES THE JUKEBOX AN AFFECTIONATE HUG)

SCHEMER:

Don't forget. Something nice.

TITO:

Alll RIGHT! Who's for "nice"!

SCENE 4 (CONT'D)

DIDI:

Got just the thing... HIT
IT, boys and girls!

(PUPPET SONG: "BEAUTIFUL
DREAMER")

(DURING THE SONG, WE INTERCUT MR.
C. WALKING OFF THE BANISTER AND
STEPPING ONTO A STAIRWAY OF BOOKS
THAT ALL THREE CHILDREN HAVE
HASTILY ASSEMBLED. MR. C. IS NOW
WALKING ALONG THE BENCH)

(DAN IS STALKING HIM WITH A TOWEL
AND THROWS IT WITH THE INTENTION OF
COVERING MR. C. BUT IT GOES
WILDLY OFF THE MARK)

(THE SONG ENDS)

SCENE 5
(MAINSET)

(KARA AND BECKY REACT TO DAN)

KARA & BECKY:

You finally DID IT!

(DAN'S BEAMING FACE SUDDENLY TURNS
TO CONCERN)

(ALTHOUGH THE TOWEL IS COVERING MR.
C., HE CONTINUES MOVING ACROSS THE
FLOOR OF THE STATION!)

(DURING THIS: A TRAIN PULLS INTO
THE STATION AND PASSENGERS BEGIN
WALKING THROUGH)

(THE TOWEL CONTINUES TO MOVE
ACROSS THE FLOOR INTO THE PATH OF
WALKING FEET)

(THE DANGER IS REINFORCED BY AN
APPROPRIATE POV SHOT)

(FOCUS ON A MEAN-LOOKING LITTLE
BOY, HAND IN HAND WITH HIS MOTHER.
HE SEES THE MOVING TOWEL AND WITH A
MALICIOUS GRIN, STEPS ON THE EDGE
AS HIS MOTHER YANKS HIM ALONG)

(MR. C. EMERGES, UNHARMED FROM THE
TOWEL, AND CONTINUES HIS MEANDERING
SLEEPWALK)

(THE BOY REACTS TO THIS WITH A
SURPRISED DOUBLE TAKE)

BOY:

Mommy! Mommy! A little
man!!

MOMMY:

Leave it alone, Charles,
you don't know where it's
been. Now, COME ALONG!

BOY:1

But Mommy! I WANT it!!

keep low angle POV
shot
perhaps with wide -
angle lens or
child's face

SCENE 5 9CONT'D)

MOMMY:

You have enough pets!
COME ALONG, I said! *(Toys)*

(THE MOTHER YANKS THE PROTESTING LITTLE BOY OUT OF THE STATION)

(MEANWHILE, BILLY AND J.B. KING HAVE ENTERED AND ARE MOVING TOWARD THE TICKET BOOTH TO MEET STACY)

KING:

Everything in order for the Midnight Express, Miss Jones?

STACY:

Yes, Mister King. The mail's already on the platform and the food will be here shortly.

KING:

I hope it's very shortly. The Midnight Express can't wait, you know. Timing is everything. Food's not here, the passengers don't have breakfast and THAT will be the LAST time the Midnight Express stops at Shining Time Station. The only reason it's stopping tonight, after many years of ignoring you, is that I feel confident that you and Mr. Twofeathers will have everything timed perfectly. To the second!

bypassing *(passing you by)*

BILLY:

You can count on us, J.B. Stacy and I have everything under control.

SCENE 5 (CONT'D)

KING:

I hope so. Now, how do you feel, Mr. Twofeathers? Think you can handle that engine tonight? Not going to fall asleep, are you? The last leg of the journey is always the longest. Ah, I'd LOVE to be in your shoes... I can just FEEL the power of that engine... Mmmm... and the SMELL of hot grease as those big wheels turn.

STACY:

(ALSO DREAMY)

And the clickety clack.

KING:

Clickety clack?

STACY:

Yeah... the clickety clack of the wheels.

KING:

On the TRACK! I forgot about that... I can hear it now... clickety, clack, clickety clack...

} (written) I almost forgot about that

STACY:

(JOINING HIM)

Clickety clack.

BILLY:

Don't forget the ROAR of the engine as it climbs those hills.

SCENE 5 (CONT'D)

KING & STACY:

(DREAMILY)

Ahhh... yes... yes...

(THE THREE OF THEM ARE CAUGHT UP IN THIS NOSTALGIC REMINISCENCE UNTIL KING AND BILLY COME FACE TO FACE)

BILLY:

(QUIETLY)

This is where I get off,
J.B.

KING:

(SNAPPING OUT OF IT)

Oh! Yes. Of course.
~~Tools to oil. Equipment
to check. You're sure
you two are up to it? A
long night, you know.~~

STACY:

We know, Mr. King.

BILLY:

I rested up earlier.
Staying awake's no
problem.

STACY:

That goes for ME, too!
Let the Midnight Express
come! We're ready for
it!

SCENE 5 (CONT'D)

KING:

I'd LOVE to be here tonight. Doing what you're doing. However, running a railroad isn't all fun and games. Memos to write, inventory to check, schedules to approve. I need my beauty sleep.

(DURING THE ABOVE, MR. C. CAN BE SEEN WALKING UP THE SIDE OF THE TICKET BOOTH AND BEGINS WALKING ALONG THE LEDGE DIRECTLY TOWARDS KING.)

THE CHILDREN RUSH INTO THE SCENE AND STOP SHORT OF COLLISION. THEY STARE IN HORROR AS MR. C. MOVES CLOSER TO KING AND SITS UPON THE BANISTER, STILL ASLEEP AND DREAMING)

MR. C:

"Clickety clack!" goes the sound of the WHISTLE.

KING:

Whistle? What's this about a whistle?

BILLY:

(PUZZLED)

Whistle?

BECKY:

This'll! I said:
THIS'LL!

STACY:

"This'll"?

KING:

What'll? I mean...
"This'll" WHAT?

...and just one big adventure

*Mr King would recognize
Mr C - voice and
expect him*

SCENE 5 (CONT'D)

BECKY:

Um...

KARA:

THIS'LL be a good night
to stay up late!

BECKY:

Yes! That's what I said.

MR. C:

Choo choo! Chugga wugga!
AllllaBOARD!

KING:

Practicing are you, Mr.
Twofeathers?

BILLY:

I did?

(THE KIDS HAVE ALERTED STACY. SHE SEES MR. C. AND MAKES THE CONNECTION)

STACY:

Bored!

KING:

Pardon?

STACY:

Yes. I sure get BORED sometimes... when I've too much sleep. Don't YOU, Mr. King?

(BILLY HAS ALSO BEEN ALERTED AND TRIES HIS HAND AT COVERING)

BILLY:

You know, J.B. Too much sleep. Too much energy.

SCENE 5 (CONT'D)

STACY:

And... sometimes you
get... bored. With so
much... energy.

KING:

I'm not sure if you two
are fit to work tonight.

MR. C:

Allll aBOARD! Women and
children FIRST!

KING:

First? WHAT'S first?
What's going on!!?

STACY:

First things FIRST I
always say.

KING:

Why?

STACY:

Why what, Mr. King?

KING:

Why do you always say:
"First things first"?

BILLY:

She doesn't ALWAYS say
it, J.B.

KING:

But she just said it!
WHY? Why did you say
"First things first,"
NOW?? Why NOW?

(SCHEMER HAS WANDERED INTO THE
SCENE AT THIS STAGE)

too long

cut

stretches credibility

too thin

SCENE 5 (CONT'D)

SCHEMER:

"How," what? Mr. J.B.
King, exalted head, sir.

KING:

How? What, how?

SCHEMER:

How should I know, Mr.
J.B. King, sir. YOU said
it, not me.

KING:

I said WHAT??

SCHEMER:

Not "what", "How",
exalted head.

MR. C:

The quick red engine
rolled across the
trestle.

KING:

THERE! Did you hear
that??!

(BILLY, STACY AND SCHEMER ALL POINT
IN DIFFERENT DIRECTIONS)

BILLY, STACY &
SCHEMER:

It came from over there!

(DOING A WILD, CONTORTED TURN,
SCHEMER'S SWINGING JACKET FLAP
KNOCKS THE SEATED MR. C. OFF THE
BANISTER AND INTO KING'S OPEN
BRIEFCASE. MR. C. LANDS, UNHARMED,
ONTO A STACK OF PAPERS)

too close a call

SCENE 5 (CONT'D)

MR. C:

How many times have I told them on Sodor: "Fix those holes! Someone's liable to fall into them." I'll have to do it myself, I suppose. Oh, well... onward and forward.

(MR. C. BEGINS SLEEPWALKING ACROSS THE FLOOR, QUIETLY HUMMING A LULLABY)

(KING LOOKS AROUND CONFUSED. SCHEMER GIVES HIM A SMALL PUZZLED WAVE. STACY AND BILLY SIGH SIGHTS OF RELIEF)

(THE CHILDREN REACT IN HORROR AS THEY WATCH MR. C. HEAD FOR ANOTHER DISEMBARKING TRAINLOAD OF PASSENGERS)

(WE LOSE SIGHT OF HIM. APPROPRIATE WORRIED REACTIONS FROM OUR CAST)

KING:

FIVE O'CLOCK! Good grief, I have other stations to visit! Big board meeting tomorrow. I MUST have an early night.

(ON HIS WAY OUT, SCHEMER FOLLOWS)

SCHEMER:

Don't forget to mention my arcade at the meeting, oh exalted one.

KING:

Your arcade? Why?

SCHEMER:

As an example of the epitome of perfection, of course.

?
cut

SCENE 5 (CONT'D)

(KING GIVES HIM A PUZZLED LOOK.
THEN TURNS TO STACY AND BILLY.
AFTER A BEAT HE SIGHS AND SHRUGS)

KING:

I'm not sure what's going
on around here. I better
have the drinking water
analyzed. Please don't
disappoint me. Remember,
the Midnight Express has
NEVER been late.

✓ had

STACY:

Don't worry, Mr. King,
we're more than ready.

(KING AND SCHEMER EXIT)

DAN:

Where's Mr. Conductor?

KARA:

He's gone!

BECKY:

The last time I saw him
he was heading in THAT
direction.

KARA:

The platform?!

DAN:

You mean he ^S ~~had~~ gone
OUTSIDE??

✓

SCENE 6
(MAINSET)

(NIGHTTIME)

(STACY AND THE CHILDREN ENTER FROM DIFFERENT DIRECTIONS. THEY EXCHANGE EXPRESSIONS OF FRUSTRATION)

DAN:

We can't find Mr. Conductor anywhere.

STACY:

(UNCONVINCED)

They say that sleepwalkers usually don't come to any harm... they're so relaxed... I wouldn't worry... you know Mr. Conductor... always up to something.

KARA:

I hope he wakes up before anything terrible happens to him.

BECKY:

It's almost my bedtime.
~~I'm going to~~ have to go home.

(CLOCK SHOWS THAT IT'S 10:00 PM)

STACY:

Don't worry... I've called each of your parents and they said you could spend the night with us. I knew you'd want to see the Midnight Express come in... Especially after all your hard work.

CHILDREN:

Hooray!

SCENE 6 (CONT'D)

STACY:

To tell you the truth, I was surprised they were still so wide awake... in fact, they told me that ALL of their neighbors were awake, too.

your parents

KARA:

Oh oh.

STACY:

Barton Winslow still has his store open... customers coming and going like it was mid-afternoon. Ginny the Farmer ALWAYS goes to bed at eight... but... SHE'S still wide awake.

DAN:

We HAVE to find him!

BECKY:

Midge Smoot tells me that every single person in the VALLEY is awake. Isn't that amazing?

BECKY:

Boy, is HE gong to be in trouble.

✓

STACY:

Who's going to be in trouble?

BECKY:

What? Oh... um... I meant WE'RE gong to be in trouble if we don't finish filling those salt shakers. Come on you guys, let's GO!

SCENE 6 (CONT'D)

(THE KIDS GO OVER TO THE SALT SHAKER SECTION. THE WORK IS PRETTY MUCH DONE, BUT THEY NEED TO TALK)

DAN:

The whole VALLEY'S awake!
What do you think the Sandman will do to Mr. Conductor when he finds out?

BECKY:

It's still not too late... if we only knew where he went.

KARA:

We've looked everywhere.

DAN:

Maybe if we stick close to his house...?

BECKY:

Good idea!

(THE CHILDREN MOVE TO THE MURAL AS STACY ENTERS FROM THE PLATFORM)

STACY:

Great! The food's all organized. The mailbags are ready for pickup. Everything's set. How are you doing, Billy?

BILLY:

I've never been readier.

(STACY AND BILLY MOVE NEARER TO THE CHILDREN)

STACY:

(TO BILLY)

Not nervous?

SCENE 6 (CONT'D)

BILLY:

Well... more like: I
can't wait.

DAN:

What's so different about
this train?

BILLY:

Well... when I was a boy... not much older than you. On hot summer nights I used to lie out on the grass. I used to lie there for hours and I would try not to go to sleep until I could hear the Midnight Express. It was the whistle I was waiting for. Something about that sound happening in the middle of the night. Like an old friend saying "hello". Sometimes I'd fall asleep before it came. But I always woke up when I heard the sound of the whistle. That's why I wanted to be an engineer. Night Train was calling me, I guess.

KARA:

Have you ever driven a
Night Train?

SCENE 6 (CONT'D)

BILLY:

Uh huh. And the Midnight Express is the grandaddy of them all. There's nothing like driving that engine into the sunrise. The first pink glow on the horizon. Seeing the beginning of another day. Another day when maybe the world might turn out to be a better place. I never get tired of that and I never get tired of hearing the whistle. Never. There isn't a railway man alive who wouldn't wake up to the sound of the Midnight Express rolling through the valley.

STACY:

Grandad used to talk just like that when I was little. That's why I wanted to follow in his footsteps.

(SCHEMER SUDDENLY WANDERS IN, SLIGHTLY DAZED AND IRRITABLE. HE'S WEARING HIS NIGHTIE AND TEDDY BEAR SLIPPERS. HE HOLDS HIS BELOVED BLANKIE CLOSE TO HIS CHEEK)

SCHEMER:

I can't sleep. I tried EVERYTHING. Warm milk, hot bath, counting nickels... taping my eyes shut. My Mommy even sang me lullabies for a while. But then she got too grumpy because even SHE can't sleep. I wonder if I've gotten some kind of sickness like an ~~owl~~ ^{nightowl} flu. Hope it's not catchy. Don't get too close.

would Stacy want
to be an engineer?

SCENE 6 (CONT'D)

STACY:

You're not the only one,
Schemer. Everyone in
Indian Valley is wide
awake.

SCHEMER:

See? Germs spread fast.
I sneezed before and
didn't use my hanky.

SCENE 7
(INT. JUKEBOX)

(EVEN THE PUPPETS CAN'T SLEEP.
THEY'RE IN THEIR PAJAMAS AND NOT TO O ✓
HAPPY)

TITO:

Schemer's right.
Counting nickels don't
help.

DIDI:

If I don't get my beauty
sleep, I'll scream.

TEX:

Anything's better than
your singing.

REX:

Tex, that ain't no way to
talk.

TEX:

That goes for you, too.

TITO:

I'm tired of this
bickering.

DIDI:

I'm tired of being TIRED!

SCENE 8
(MAINSET)

(STACY AND THE CHILDREN ARE BOXING THE FILLED SALT SHAKERS. DAN NOTICES THAT THE SHAKER WITH THE SLEEPY SAND IS MISSING. HE TRIES TO GET THE GIRLS' ATTENTION)

DAN:

(MOUTHING WORDS)

<<The Sleepy Sand!>>

BECKY:

(MOUTHING ALSO)

<<What?>>

DAN:

(MOUTHING)

<<It's GONE!>>

(ALARMED, BECKY INFORMS KARA VIA AN EAR WHISPER)

KARA:

Stacy, what will happen if we're never able to sleep again?

DAN:

(MOUTHING TO BECKY)

<<Where is MR. CONDUCTOR??>>

STACY:

Not being able to sleep would be horrible. We all need our sleep. Can you imagine everyone being grumpy, like Schemer?

DAN:

Don't worry, I never get grumpy.

SCENE 8 (CONT'D)

BECKY:

You do, too.

DAN:

I do NOT!

KARA:

YES you do!

STACY:

Kids! See what I mean?
And being grumpy is only
part of it... If we never
slept, we'd never dream.

KARA:

That's bad?

STACY:

Oh, yes. We NEED our
dreams.

(THE CHILDREN LOOK TERRIBLY
WORRIED. STACY MISINTERPRETS:)

Poor little sleepyheads.
Sorry to keep you up so
late... We'll go home
just as soon as the
Midnight Express pulls
in. Won't be long now.
So don't fall asleep on
me... Why don't you go
over and take a look
in the Picture Machine.
Might wake you up.



might help keep you awake

SCENE 9

(PICTURE MACHINE SONG ABOUT
SLEEPING AND DREAMS)

SCENE 10
(MAINSET)

(AFTER THE SONG, THE CHILDREN LOOK OVER TO SEE STACY, BILLY AND SCHEMER HAVING A LATE NIGHT SNACK)

STACY:

Kids! Come and have something to eat!
There's plenty here!

SCHEMER:

These are MY fries. And MY burger!

BILLY:

Pass the salt, will you Schemer?

SCHEMER:

Sure... AFTER I have MY share.

(AS THE CHILDREN WALK OVER TO JOIN THE OTHERS: DAN SPOTS THE MISSING "SALT" SHAKER. HE ALERTS BECKY AND KARA)

DAN:

SCHEMER! Wait!

SCHEMER:

Wait your turn, please.
Honestly, children these days are so self-centered. First, I use the salt --

DAN:

NO!

SCHEMER:

Tsk. THEN Billy --

KARA:

Schemer!

SCENE 10 (CONT'D)

SCHEMER:

... and THEN if you say
"please" --

BECKY:

Please!

SCHEMER:

Not yet -- AFTER
Billy... tsk tsk...
children...

(SCHEMER GIVES THE SHAKER A VIGOROUS SHAKING WHICH CAUSES THE LID TO FALL OFF. SLEEPY SAND FLIES INTO THE EYES OF ALL THREE ADULTS)

DAN:

Not again!

BECKY:

Not Stacy... not NOW!

KARA:

BILLY, too!

SCHEMER:

Shhh... It's...
(yawn)... sleepy time...

(SCHEMER STANDS AND STAGGERS PAST THEM, HUGGING HIS BLANKET AND FLOPS DOWN ON THE ARCADE FLOOR WITH A HAPPY, SLEEPY SMILE ON HIS FACE. HE IMMEDIATELY BEGINS TO SNORE LOUDLY)

(BILLY STRETCHES OUT ON THE BENCH WITH A BIG YAWN AND IS SOON FAST ASLEEP)

DAN:

Aunt Stacy, don't YOU fall asleep, too!

SCENE 10 (CONT'D)

STACY:

(SLEEPILY)

Hmmm? Sleep? Sooo tired... don't forget to turn off the lights, dears... nighy night...
(zzzzz)

(STACY SLUMPS DOWN TO THE FLOOR AND SLEEPS. THE CHILDREN DON'T KNOW WHAT TO DO)

(A GLANCE AT THE CLOCK SHOWS THAT IT WILL SOON BE MIDNIGHT)

KARA:

Oh no! Look at the time!

BECKY:

The Midnight Express will be here any minute!!

DAN:

I wish I was big enough to drive the engine!

KARA:

I wish Mr. Conductor was here!

KING:

(OC)

WHAT is going on around here??

(THE KIDS REACT TRYING TO MASK THE SLEEPING ADULTS)

(KING IS WEARING HIS COAT OVER HIS BATHROBE AND PAJAMAS. HE IS NOT PLEASED WITH WHAT HE SEES)

Or should I say: What is NOT going on around here??

SCENE 10 (CONT'D)

KARA:

We can explain, Mr. King.

DAN:

We can?

KING:

Here I was... unable to sleep... pacing the floors... drinking endless cups of hot cocoa. So I decide to come down to the station and wait for the Midnight Express and what do I see??

BECKY:

But...

KING:

My ENTIRE STAFF asleep!! What is it, the Valley air? I should have come earlier. Maybe THEN I could've fallen asleep! What are you kids doing up, anyway??

BECKY:

But they're just resting,
Mr. King!

KING:

Resting my FOOT! They're ASLEEP!! Lucky devils. Wake up! Miss Jones! Mr. Twofeathers! I order you to WAKE UP!

(WHILE KING ATTEMPTS TO WAKE BILLY AND STACY, A ST. BERNARD DOG PADS INTO THE SCENE CARRYING A SLEEPING MR. C. IN HIS MOUTH)

*Bob
was said to be there
too see what
was him up?*

SCENE 10 (CONT'D)

(MR. C. SLOWLY MIMES FLYING, WHILE SINGING SOFTLY:)

MR. C:

With a bucket of steam/
And coal by the bottle/
I drove the engine like the wind at full throttle!/
Over the hills and valleys we flew!/
Where we were going, nobody knew!/
Whoo whoo! Whoo whoo!

(THE CHILDREN SIGH IN RELIEF AS THE DOG DROPS MR. C. OFF ONTO THE TABLE AND EXITS)

DAN:

(WHISPER)

Mr. Conductor!

KARA & BECKY:

(WHISPERS)

Wake up! Please...

(MR. C. CONTINUES TO SLEEPWALK THROUGH AN OPEN PACKAGE OF CREAM CHEESE. HE LEAVES CREAMY TRACKS IN HIS MEANDERING WAKE)

MR. C:

Thomas didn't use his snowplow/When he made the morning run;/So diesel, that rascal, decided to have fun./"Take those tracks through the snow bank -- it's quicker that way!"/Poor Thomas got stuck and was gone for a day!

SCENE 10 (CONT'D)

KING:

I'll count to THREE, Miss Jones; Mr. Twofeathers.
One --

(PAUSE)

There's that voice again.
I KNOW that voice! And I
think it's coming from
over there!

(THE KIDS GO INTO ACTION. KARA GRABS A BURGER AND BECKY SNATCHES THE "SLAT" SHAKER. THEY INTERCEPT KING)

✓ ✓ ✓

KARA:

Have a burger, Mr. King.

KING:

Oh. Well... actually I AM a little hungry. I don't normally eat this type of non-diet food. Especially at midnight. But then, this isn't a normal midnight. Thank you, don't mind if I do.

(BEFORE HE TAKES A BITE, KARA SPRINKLES SLEEPY SAND ON THE BURGER, WHICH GET'S INTO KING'S EYES)

KARA:

Have some "salt"!

SCENE 10 (CONT'D)

KING:

Just a dash, please...
Mmmmm...

(YAWNS)

...very sleepy all of a sudden... close the windows please... don't want any... train whistles to... wake... me... zzz...

(WITH KING ASLEEP, THE CHILDREN CONCENTRATE ON MR. C. THEY FOLLOW HIS LITTLE FOOTPRINTS BACK TO HIS SIGNAL HOUSE. HE IS SLEEP-MARCHING IN PLACE AGAINST THE MURAL)

MR. C:

It took Thomas a day to back out of the snow/But as we all know, through the snow it is slow.

(IT'S ONE MINUTE TO MIDNIGHT!!)

DAN:

The Midnight Express will be here in ONE MINUTE!

KARA:

Mr. Conductor, wake up!
Please!

DAN:

MISTER CONDUCTOR!!

BECKY:

It's no use, he can't hear us...

(SUDDENLY THE DISTANT WHISTLE OF THE MIDNIGHT EXPRESS ECHOES THROUGH THE VALLEY)

SCENE 10 (CONT'D)

KARA:

The WHISTLE!

BECKY:

I know. It's the
Midnight Express.

KARA;

No. I mean, the WHISTLE!
Remember what Billy
said?! The railroad
people will ALWAYS wake
up to the sound of the
whistle!

BECKY:

If Mr. Conductor could
HEAR the whistle --

DAN:

It will wake him up!!

(THEY GENTLY CARRY MR. C. OVER TO
AN OPEN WINDOW AS THE SOUND OF THE
TRAIN APPROACHES)

(THE WHISTLE GROWS LOUDER. IT
WORKS! MR. C. WAKES!)

SCENE 10 (CONT'D)

MR. C:

Ah. That sound. I wouldn't miss it for the world.

(MR. C. LOOKS AROUND. SEES THE SLEEPING ADULTS. SEES THE HAPPY, ANXIOUS FACES OF THE CHILDREN AND QUICKLY PUTS TWO AND TWO TOGETHER)

Oh oh! The Midnight Express!

(MR. C. MAKES A MAGICAL SWEEPING GESTURE WITH HIS HAND, THUS UNDOING THE SLEEP SPELL. HE THEN TAKES THE BAG OF SLEEPY SAND FROM DAN)

Thank you. And now some SLEEP for the Valley!

(PROPELLERS ACTIVATED, HE GIVES THEM A HEARTY SALUTE, RISES INTO THE AIR AND VANISHES. WHEW!)

(BILLY, STACY, SCHEMER AND KING ARE AWAKE. BILLY AND STACY GO ABOUT THEIR TASKS FEELING REFRESHED AND HAPPY)

(KING MOVES TO SCHEMER [WHO IS LOOKING A BIT PUZZLED AT HIS REFLECTION])

(THE MIDNIGHT EXPRESS PULLS INTO THE STATION)

(THE CHILDREN HELP STACY WITH THE FOOD, ETC.)

(BILLY GIVES THE "OK" SIGN TO THEM AS HE BOUNDS OUT TO TAKE OVER THE "DRIVING")

(WITH A QUICK "TOOT!" THE TRAIN PULLS AWAY. AND AS THE REFLECTED LIGHT DANCES ABOUT THEIR FACES, STACY HUGS THE CHILDREN)

make sure to
take salt & pepper shakers

I would think Scemer would stay asleep since he's not a railroad man

SCENE 10 (CONT'D)

STACY:

Well, wasn't that EXCITING. You kids must be beat. Come on... let's go home and get some REAL sleep.

(THEY EXIT HAPPILY)

(KING IS SCRUTINIZING SCHEMER'S OUTFIT)

KING:

You can't expect to run a successful business dressed like that.

SCHEMER:

Oh. I'm sorry, Mr. J.B. King, Exalted Head, sir. It's just that... well... You're wearing YOUR pajamas, too, y'know.

KING:

So I am. I guess I wanted to see the Midnight Express as much as you did.

SCHEMER:

I did?

KING:

What d'you say we hang around and watch the dawn come up... I know an all night diner that has a good view of the valley. There's nothing like that first, rosy glow on the horizon...

SCHEMER:

You're paying for the coffee, of course.

(THE END)